

CELEBRATING **FORTY** YEARS

1976–2016



Stories

YEARS

A selection of California Arts Council
grantee profiles in honor of forty years
of advancing California through the
arts and creativity



Pinté mi retrato en agosto 1940
para el Doctor Leo Eloesser, mi médico y
mi mejor amigo. Con todo mi cariño Frida Kahlo

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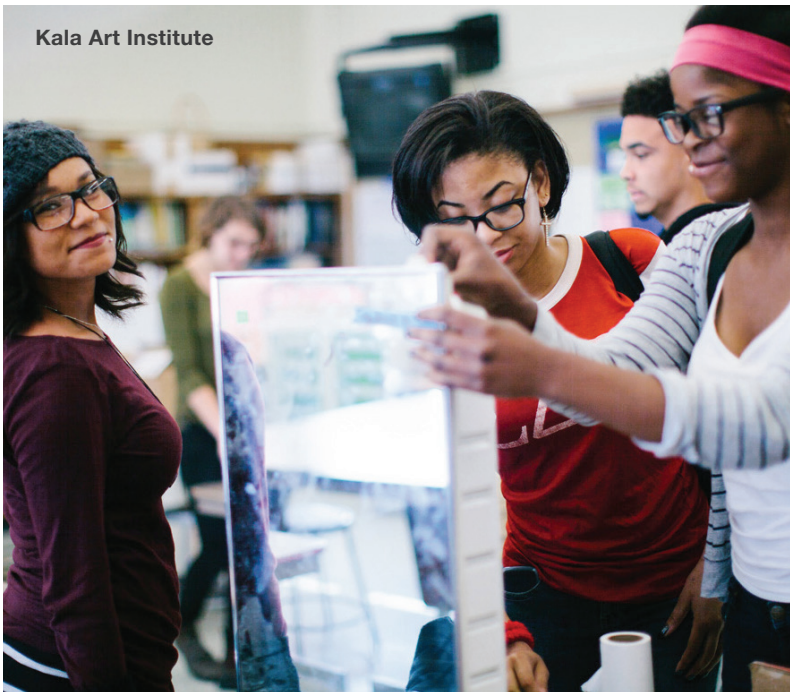
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Museum of Contemporary Art San Diego



First Voice



Kala Art Institute



WELCOME

GOVERNOR EDMUND G. BROWN JR.

January 2016

As Governor in 1976, I created the California Arts Council on the basis that the arts are central to the lives of Californians. Government investment in the arts is critical to support the expression of new ideas and cultural diversity across our society.

The arts and creativity play a key role in ensuring California remains a vibrant, thriving state to live in and to visit — our state's artists and creative communities are among the many features that make California so unique.

On the occasion of the California Arts Council's 40th anniversary, I congratulate the artists, organizations, Council members, staff, and all those whose dedication and creativity has contributed to the success and growth of our state.

Thank you for your contributions to the fabric of our lives as Californians. Here's to the next 40 years!



Sincerely,

Jerry Brown
Edmund G. Brown Jr.

FOUNDED
1976
BY GOVERNOR
EDMUND G. BROWN JR.

OUR MISSION
Advancing California
through the *arts*
and *creativity*



CALIFORNIA
is **HOME**
to MORE
artists
than any
other
STATE

WE HAVE AWARDED
30,000+
GRANTS
WITH A TOTAL INVESTMENT OF
\$368 MILLION
SINCE 1976



1976

Artist residency program
established



1984

Statewide touring program
established



1986

Multicultural program
established



1993

California Arts License
Plate created



2005

Poetry Out Loud begins



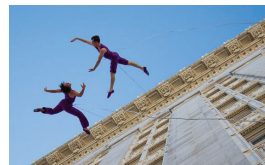
2013

Keep Arts in Schools
tax-return fund created



2014

Return of statewide Arts
in Corrections program



2016

\$7 million permanent state
funding increase

Forty years, forty stories.

In 2016, California’s state arts agency celebrates its 40th birthday. During its four decades of existence, the California Arts Council has awarded thousands of grants—a total investment of \$368 million.

But citing mere numbers does not give a sense of how this investment “paid off” in the streets and farms, the classrooms and the senior centers, the cell blocks and shelters and symphony halls of California, where dollar amounts large and small have transformed blight into beauty, stagnation into change, and hopelessness into inspiration. We hope this handful of stories will better illustrate what supporting our artists and neighborhoods has truly meant in every corner of our state.

Our grantees and partners—past and present—carry with them countless stories of community transformation, social prosperity, cultural exchange, individual discovery, and educational growth. We wish we could tell them all.

In this publication we give you forty.

This collection is dedicated to the champions of the California Arts Council – the artists, community leaders, advocates, and decision-makers who have taken action to support this agency and who recognize the importance of the arts and creativity for the success, the well-being, and the heart of our state.

Thank you.

The California Arts Council (CAC) is a state agency dedicated to advancing California through the arts and creativity. Visit www.arts.ca.gov to learn more about the agency, our current grant opportunities, and how you can get involved.



“Our classes offer a mechanism that integrates recently-arrived immigrant families into the larger community and combats social isolation.”



Abhinaya Dance

SAN JOSE

MYTHILI KUMAR, ARTISTIC DIRECTOR &
RASIKA KUMAR, ASSOCIATE ARTISTIC DIRECTOR

YEAR OF FIRST GRANT: 1987

The Freedom to Perform

Following a local arts council grant, the CAC *Multi-Cultural Arts* grant was the second grant that we received in 1987. With an annual peer review of our work and application, we were successful in getting it continuously for more than six years. This funding paved the way for us to continue our creative work and perform every year without a break, which we would not have otherwise undertaken given the costs of self-producing.

More Ventures, More Training

CAC funding encouraged us to become a non-profit organization in 1990, the Abhinaya Dance Company of San Jose. Additionally, the recognition won by the CAC grants was instrumental in getting funding from other foundations, such as the Rockefeller, William and Flora Hewlett Foundation, local agencies, as well as the National Endowment for the Arts. The continuous support also encouraged us to grow in two ways: first, in pursuing more ventures such as collaborative works with other disciplines and organizations (San Jose Taiko, Gamelan Sekar Jaya) and second, in focusing on training the next generation and increasing opportunities for them to develop as artistes.

As Mythili Kumar, Artistic Director, was invited to be on CAC grant panels, she was able to appreciate the breadth and scope of the arts in California and gain pertinent knowledge helpful for the growth of Abhinaya Dance Company as a successful non-profit organization.

Reflecting the Culture, Building Community

Abhinaya serves Silicon Valley's estimated 100,000 Indian American residents, the majority of whom are first-generation immigrants. 75% of our audiences are Indian Americans; 100% of training program participants are Indian American girls. Abhinaya benefits Indian American community members and performing artists by staging South Indian dance performances with content that reflects their culture and their contemporary concerns. Our training program maintains the next generation's connection to Indian culture and spiritual beliefs and promotes self-discipline that young dancers transfer to other aspects of their lives: almost all 1,200 past training program participants have graduated from high school and a majority from college. Abhinaya builds community by bringing together Indian Americans of all ages in a secular context.

“Without the California Arts Council, I would have given up my performing career, and not produced creative thematic productions. My artistic endeavors would have been limited to teaching only a small number in the community.”



Association of California Symphony Orchestras

KRIS SINCLAIR, EXECUTIVE DIRECTOR

STATEWIDE

YEAR OF FIRST GRANT: 1972

A Voice for Classical Music

CAC support over the years has centered on funding projects that enhance the leadership of our members and also provide the Association for California Symphony Orchestras (ACSO) with the necessary resources to hire various staff positions – an executive assistant, a conference manager, and public policy support. For a small-budget organization like ACSO, this has enabled us to realize many initiatives that might otherwise have been beyond our means. ACSO has become an important voice for the classical music industry in California, as well as a unifying force. Through ACSO, orchestras and ensembles statewide have become supportive colleagues and good friends, rallying to assist one another and also capable of coming to CAC's defense by engaging ACSO membership to communicate with our legislators

“Without the California Arts Council, I would not have put in so many hours writing proposals! Seriously, ACSO is a stronger and more vigorous organization thanks to the relationship it has enjoyed with the CAC Council and staff.”

on important matters. Together we have enjoyed a very long history – in good and bad economic times. The bond between California's individual musical organizations, ACSO and, ultimately, the CAC, is a crucial, mutually beneficial partnership.

ACSO is the only professional service organization serving California's orchestras. Most of our 120-plus organization members have been associated with us for our entire 47-year history. We have benefited by our collaborations with other CAC grantees, which have, in turn, benefited the communities our orchestras serve.

Office in Sacramento

“Thanks to our partnership with the California Arts Council, the Association of California Symphony Orchestras has become a critical part of the arts fabric of California life.”



Pictured: Long Beach Symphony

Alliance for California Traditional Arts

AMY KITCHENER, EXECUTIVE DIRECTOR

STATEWIDE

YEAR OF FIRST GRANT: 1998

Preserving Rich Cultural Traditions

Since its inception in 1997, the Alliance for California Traditional Arts (ACTA) has supported, advanced, and curated the rich work of California traditional artists of many disciplines, from cowboy poetry and African American quilting to Hmong qeej musical performance and Cahuilla bird song and dance. ACTA promotes and supports ways for cultural traditions to thrive now and into the future by investing in partnerships with hundreds of artists and groups. Our work is located in low-income, immigrant, refugee, and communities of color throughout the state of California and we've built a reputation focused on social change through grantmaking, capacity and leadership development, technical assistance, and bilingual program development.

Leverage in the Lean Years

The CAC's two initial significant investments launched ACTA as an organization and provided the resources to establish statewide services. The CAC continued its support for these initial programs on an annual basis until the drastic statewide arts cuts came in 2003. At that point, ACTA, now established as an independent nonprofit, had attracted other funders and was able to leverage CAC's initial investments many times over. Today, ACTA has grown to be a \$1.7M organization with 4 offices, in Fresno, San Francisco, Los Angeles, and Santa Cruz, and a staff of 8. ACTA's status as the CAC's designated partner in serving California's the folk and traditional arts field has been a significant lever in growing the organization.

“Our work is located in low-income, immigrant, refugee, and communities of color throughout the state of California.”

Folk Arts and a Statewide Apprenticeship Program

ACTA got its start at the legendary CAC Asilomar Conference, where CAC brought together leaders and practitioners of the folk and traditional arts field to meet and consider what a statewide, coordinated, traditional folk arts effort might look like. At that historic meeting, we named ourselves the Alliance for California Traditional Arts and started work to reinstate a state apprenticeship program for California. We presented a resolution to the conference attendees who embraced this initiative. Later that year, the CAC awarded ACTA's first grants: \$75,000 for a state apprenticeship program (matched by the National Endowment for the Arts) and \$50,000 to compile and manage a database on statewide services and artists in the traditional folk arts field (also matched by NEA). ACTA's origins are tied to the California Arts Council's leadership as a convener and capacity builder of the multicultural arts development field.



“Without the California Arts Council, there would not be a statewide arts and culture field that reflects the diversity of cultural communities and expressions – California's greatest asset and a gift to the nation.”

*Offices in Fresno, Los Angeles,
San Francisco and Santa Cruz*

Anjani Ambegaokar

WALNUT

ARTISTIC DIRECTOR, SUNDAR KALA
KENDRA FOUNDATION

YEAR OF FIRST GRANT: 1984

Touring Kathak Dance of India

Anjani's Kathak Dance of India was part of the CAC touring roster from 1984 to 1994 and the Sundar Kala Kendra Foundation has received grants from CAC's *Organizational Support* program and *Multi-Cultural* program. Early engagement with touring support immensely enhanced the possibility of receiving booking at various venues, for performances, workshops, lecture demonstrations and children's programs. The company had just been formed and was starting to share the Kathak dance in California and nationally. Some of the highlights of the CAC touring roster were performances and workshops at Luther Burbank Center, Forest Meadows Festival, UC Riverside, Cal Tech, and the major performance at the Los Angeles Festival at the Wadsworth Theatre.

“Being able to share our art all over California, with children and adults who have never seen or know Kathak dance, watching their faces light up and receiving standing ovations, has been a wonderful reward.”

“Without the California Arts Council, touring in California and sharing the Kathak dance form would not have been possible. It was the stepping stone for my work, resulting in NEA's multiple choreography fellowships several grants from the NEA to create new work, and eventually the NEA's National Heritage Fellowship.”

Sharing Our Art With California

CAC support helped my career to grow as an Artistic Director, dancer, choreographer and educator. Creating new work, challenging my artistic dreams, pushing boundaries, and being able to share our art all over California, with children and adults who have never seen or know Kathak dance, watching their faces light up and receiving standing ovations, has been a wonderful reward. Being part of the CAC touring roster helped presenters to take special interest in our dance company for booking possibilities.

Receiving National Recognition

I was awarded a National Heritage Fellowship by the National Endowment for the Arts, the highest honor for traditional arts, for lifetime achievement for Kathak dance. I was the first Indian dance artist to receive the award in 2004 with commendation by President Bush.



Armory Center for the Arts

PASADENA

SCOTT WARD, EXECUTIVE DIRECTOR

YEAR OF FIRST GRANT: 1990

Cultural Engagement

The CAC was absolutely crucial to the Armory's development and allowed us to deepen and broaden our cultural engagement, both here in Pasadena and throughout the region. In many ways, CAC support was our life-blood in the early 1990s. In the early days, we received substantial and generous CAC support for artist residencies, youth education, and exhibitions—all of which are now hallmarks of Armory programs. CAC's consistent, nurturing support helped the Armory become the cultural hub we are today.

“Without the California Arts Council, California wouldn't be the creative capital of the world.”



A Lasting Impact

CAC support helped us grow in so many ways, it's hard to quantify. It was the arts education grants, however, that have truly had the most lasting impact on our success. Most recently, CAC *Artists in Schools* grants helped establish the Armory as a regional leader in integrated arts education—combining visual arts with core curriculum in schools. Our wildly successful *Artful Connections with Math* curriculum for 2nd, 3rd, and 4th graders owes a great deal to CAC support. Art makes abstract math concepts

concrete, understandable, and approachable.

Artful Connections with Math harnesses the power of art to advance learning and achievement in math among struggling student populations. This hands-on curriculum engages and motivates all styles of learners, particularly visual and kinesthetic.

Our mission is to transform lives and communities through the power of art. Our recent CAC *JUMP StArts* grant enabled us to bring the transformative power of art to in-crisis youth through a collaboration with Pasadena's Learning Works Charter School and Los Angeles' Homeboy Industries. This grant brought Armory teaching artists into LA's Boyle Heights neighborhood to mentor creative teens who were transitioning back into society after going through the juvenile detention system. These classes taught transferable, 21st Century job skills—such as digital design and photography—to teens who deserved a second chance. The success of this collaboration encouraged the Armory to expand our services for in-crisis youth by bringing the power of art to incarcerated teens at juvenile halls and detention camps throughout LA County.

“Our mission is to transform lives and communities through the power of art.”

A Key Objective

The Armory believes that the arts and arts education are essential components of a broad human experience and of a civil community. A key objective of the Armory's mission is to provide high-quality, free, sequential art classes and arts experiences for underserved youth and families, a demographic that traditionally has limited access to the arts. Over 80% of Armory programming serves socioeconomically disadvantaged youth and families.

Arte Américas: The Mexican Arts Center

FRANK DELGADO, EXECUTIVE DIRECTOR

FRESNO

YEAR OF FIRST GRANT: 1987

Multicultural Entry, Multicultural Advancement: From “Baby Steps” to “Hitting Your Stride”

We were an all-volunteer organization with one exhibit under our belt when we applied in 1987 to the CAC’s *Multicultural Entry* program. Through this program we received \$2,000 a year for 3 years. At that time, with our budget around \$10,000, it was a significant portion of our funding. Most of all, it was a recognition, “a seal of approval,” that we used to get attention from other donors. For a decade, from 1994-2004, we advanced to the *Multicultural Advancement* program and our awards were \$20,000 to \$25,000 a year. By then our budget had grown also, to over \$200,000, and we had outgrown our rented space and moved into our current facility. During these years we were also granted funds from other CAC programs which supported organizational needs and specific programs.

Networking and Training

The CAC grants introduced us to the world of nonprofit arts. Because the CAC then had more funding and much of the funding was directed toward networking and training opportunities, CAC was our “schooling” and entrée to other funding opportunities.

From CAC’s grants, we were able to tackle a few National Endowment for the Arts grants and were awarded several over the years. The NEA grants helped to develop program and staff support. The rigorous process of applying and awarding grants that the CAC established carried over to our other fundraising efforts. We were successful in obtaining local Fresno Arts Council funding, based on the CAC system, when it was available. Serving on a few of the CAC’s panels also gave us great insights into grantwriting and what other organizations were doing out there that could be replicated (or avoided).

The CAC connected us to the world of nonprofit arts administration and helped us gain the experience and sometimes the wisdom needed to survive almost 30 years now.

“With our facility and outdoor Plaza we host many other organizations, meetings, fundraisers, receptions, and even an occasional wedding. We have become a creative art place in the current language of funding, and have actually developed over the years on the creative community model.”



“Without the California Arts Council, we would not have received the “crash course” needed for not-professionally-trained, passionate grass roots cultural workers to survive in the Central Valley, and the help needed to make us a flourishing place for Latino arts.”



“Arte Américas has become the Central Valley’s leading Latino arts center and even one of the leading arts organizations overall in the area.”

AXIS Dance Company

OAKLAND

JUDITH SMITH, FOUNDER AND ARTISTIC DIRECTOR

YEAR OF FIRST GRANT: 1994

Launch and Deliver

CAC funding has had many benefits for AXIS Dance Company. First, it is a stamp of validity and indicates our presence in the California arts ecology. Early on, the requirements helped us professionalize our administration. The financial impact is obvious—the support we’ve received has helped us launch and deliver many of our engagement and education programming components.

to our mission to serve this community with accessible and relevant opportunities that reflect this community’s experience and identity. We are a model of the integration of people with disabilities in the arts and in the wider community. AXIS has helped redefine ‘dance’ and ‘dancer,’ and inspires people to think broadly about ability and possibility.

Inclusion

The CAC has been instrumental to our growth. In our formative years it helped us grow our education program and gave support to our administration. The Touring Roster gave AXIS our first exposure to the California Presenters. CAC’s Access grants and commitment to accessibility and inclusion of people with disabilities in the arts has been instrumental in the growth of inclusive arts practice in CA.

The funding AXIS has received from the CAC has allowed us to reach out to new audiences and to teach our community about dance and disability – two words that are not normally used in the same sentence. AXIS, and the people we serve, are richer for it.

“The funding AXIS has received from the California Arts Council has allowed us to reach out to new audiences and to teach our community about dance and disability – two words that are not normally used in the same sentence.”

Changing the Face of Dance and Disability

Founded in 1987, AXIS Dance Company exists to change the face of dance and disability. We accomplish this by creating and performing contemporary dance that is developed by well-known and respected choreographers, through the collaboration of dancers with and without disabilities. AXIS also teaches dance and educates about partnership and disability through community education/outreach programs. The Company is committed to supporting physically-integrated dance locally and abroad, and is one of the world’s most acclaimed and innovative ensembles of this art form.

A longtime CAC grantee, AXIS’ first commitment is to artistic excellence—but we acknowledge the social and cultural value that is imbued in our work. Despite considerable progress in our society, it is still uncommon to see people with and without disabilities collaborating and performing as equals. It is integral



“Without the California Arts Council, Californians would not have as many valuable opportunities to partake of the arts, thereby enhancing the overall quality of life in the State.”

California Indian Basketweavers Association

CARRIE GARCIA, BOARD MEMBER

STATEWIDE

YEAR OF FIRST GRANT: MID 1990s

A Disappearing Tradition

Established in the early 1990's, The California Indian Basketweavers Association's mission has been driven by a shared concern of California Indian basketweavers that California Indian basketry traditions were fast disappearing. Now with nearly 1,000 members statewide we provide opportunities for weavers to convene, learn, exchange information and showcase their work.

We also collaborate with local, state and federal agencies to increase basketweavers' access to traditional gathering areas, reintroduce Native basketry plants to the natural environment, and to limit the use of harmful pesticides. These efforts reflect the non-profit's vision to preserve, promote and perpetuate the basketry traditions of California Indians.

These workshops are designed to give participants a clearer understanding of the historic impact of indigenous stewardship methods on California's natural environment and information about how to reintroduce those techniques. Topics include the historic use of fire and periodic burning of undergrowth to optimize plant regeneration in traditional gathering sites, and identification and preparation of regional basketry plant materials—such as how to peel willow, split and trim redbud shoots, dig “white root,” and clean and prepare bracken fern. With monies from our CAC Statewide Networks grant, we were able to bring weavers from throughout the state of California to share what it takes to be a weaver in California.

“Since time immemorial California Indian basketweavers have used little-known techniques to shape California's landscape.”



Tending the Wild

Grants from the CAC have helped us keep our doors open during crucial times, and have helped open new doors to establish new programs for our weavers statewide.

Recent support has made possible our Tending the Wild workshop series, where master basketweavers lead interactive programs that provide hands-on experience for those interested in learning more about the cultivation, preparation of plant materials, and related cultural values embedded in their ancestral skill.

“Without the California Arts Council, we wouldn't be able to support workshops where master basketweavers showcase their work and share their knowledge.”

Office in Woodland

California Lawyers for the Arts

ALMA ROBINSON, EXECUTIVE DIRECTOR

STATEWIDE

YEAR OF FIRST GRANT: 1976

Legal Services, Educational Programs

California Lawyers for the Arts (CLA) was founded as Bay Area Lawyers for the Arts in 1974, the third “lawyers for the arts” organization established in the US (after New York and Chicago). CAC funding provided recognition that our legal services and educational programs were worthy of support from the State of California.

Our early funding from the CAC, which required matching grants, also provided leverage for additional support from foundations and other public agencies. For example, our mediation program—the first in the nation for artists and arts organizations—was able to garner support from the Ford Foundation and the National Endowment for the Arts. This program became the model for similar programs that we helped to start at art/law organizations throughout the country.

Expanding Reach, Building Relationships

As a result of the CAC’s rigorous application process, we improved our organizational practices in budgeting, strategic planning, personnel management and program design. Knowing that the organization would be reviewed by a panel representing peer organizations around the state inspired us to strive for excellence in our business practices as well as in service delivery. Our organization also benefitted from participating in a series of CAC convenings that brought together arts service organizations, state/local partners and other arts leaders from around California. Through CAC leadership, we built strong relationships with Southern California colleagues who encouraged us to expand our services to Los Angeles. The CAC has been our most reliable funder since the inception of our organization in 1974.

Operating Support Sustains the Core

We applaud the CAC for providing arts organizations with general operating support, which is under-valued by many philanthropic organizations. As a grantee in the *Statewide Networks* program, we have used the funds to sustain our core programs and services that provide “infrastructure” for the arts community. In the past year, 1,617 individuals participated in 81 CLA

educational events, 1,300 persons participated in mediation services, and 636 clients were matched with attorneys. We have also worked successfully with the CAC to develop a strong platform for public awareness of the value of the arts in solving our state’s most pressing issues, including environmental concerns, public safety, youth development, and over-incarceration.

“Without the California Arts Council, we would not have ongoing general operating support for our statewide legal services and educational programs.”



“A Los Angeles filmmaker who was placed with a CLA attorney to form his LLC shared: ‘California Lawyers for the Arts provides an essential service by offering knowledge, expertise, and much needed support to the creative professionals who need it most.’”

California Poets in the Schools

STATEWIDE

YEAR OF FIRST GRANT: 1976

TINA AREJA-PASQUINZO, DIRECTOR OF OPERATIONS

Legal Services, Educational Programs

California Poets in the Schools (CPitS) was there for the CAC from the moment the California Arts Council was founded in the first Jerry Brown administration. Back In the days when Gary Snyder and Peter Coyote roamed the Arts Council, CAC funding helped us establish and support our unique statewide multicultural network of published poets, training and preparing them to bring their passion and craft to public and private schools, juvenile halls, hospitals, libraries and other community settings from Humboldt to San Diego. When Proposition 13 hit, slashing school district budgets, the Arts Council supported us, and CPitS actually tripled its outreach between 1978 and 1982.

“Without the California Arts Council, California Poets in the Schools would never be able to bring the inspiration of poetry to the young people of California.”



Locally Attuned, Globally Qualified

The California Arts Council has always understood that California Poets in the Schools offers a unique model based on the creative terrain of California, huge in extension, with local poets in North San Juan, Middletown, Fort Bragg and Bishop who are every bit as sophisticated and qualified as their

confreres in San Francisco and Los Angeles, and more attuned to the needs and idiosyncrasies of students in their own communities. Administered in each county by local poet Area Coordinators and coordinated from our office in San Francisco, our odd and unusual model seems to work with the support of CAC.

Empowering Students

CPitS empowers students of all ages throughout California to express their creativity, imagination, and intellectual curiosity through writing, performing and publishing their own poetry. Currently we serve over 26,000 students yearly in 26 California counties. Since 2011, poets Kathy Evans and Sally Doyle have conducted an ongoing poetry workshop at UCSF/ Benioff Children's Hospital. Andrei Massenkoff, Child Life teacher at UCSF/BCH testifies:

“Sally and Kathy's poetry sessions both engage the students, and are responsive to the children's individual needs and abilities. I am most pleased to see the level of creativity they somehow manage to elicit from our students each week; I have been teaching for years and have never been able to provoke such creativity and self-expression through poetry activities in such a brief amount of time.”

“California Arts Council funding helped us establish and support our unique statewide multicultural network of published poets.”

Office in San Francisco

CalArts Community Arts Partnership

GLENNA AVILA, ARTISTIC DIRECTOR

SANTA CLARITA

YEAR OF FIRST GRANT: 1993

An Opportunity to Serve

Receiving initial grant support from the California Arts Council allowed the CalArts Community Arts Partnership (CAP) to begin to bring free arts education programs to the youth of the Santa Clarita Valley in a new initiative in 1993/94 called the *Santa Clarita Valley Arts Partnership*. CAP had been creating partnerships with community art centers and public schools beginning in 1990, however this grant enabled the CAP program to expand and serve the immediate community surrounding California Institute of the Arts (CalArts) – a major accomplishment.

“Serving as a grants panelist for the California Arts Council over many years was a seminal experience for me.”

Being a panelist opened up the opportunity to meet colleagues from throughout the state, learn about innovative arts education programs, learn how grant proposals should be presented and the importance of work samples, and much more. I am as grateful for the opportunity to serve as a panelist for the CAC as I am for the grant support the CAP program received.



Exponential Growth

The California Arts Council, since its inception, has stood for access to the arts for all people, a commitment to celebrating the diversity of arts and culture in California, and to providing the funding necessary to keep the arts alive throughout the State of California.

Support from the California Arts Council is like a big stamp of approval and helps CalArts to leverage other grants in support of its youth arts education program. New funding in turn assisted the CalArts Community Arts Partnership to grow in capacity, improve its operations, and expand programs so that more youth in Los Angeles County could have access to tuition-free arts programs in their own neighborhoods.

Through the support of the California Arts Council, the CAP program has grown exponentially over the 25 years it has been in existence. The program began with three community partnerships in three neighborhoods, three arts programs, 24 CalArts student instructors, 3 CalArts faculty members, and 75 youth participants. CAP has steadily and strategically grown throughout the years to include 45 community partnerships in sixty neighborhoods, 55 arts programs, 300 CalArts student instructors, 60 CalArts faculty members, and over 10,000 youth participants annually.

“Without the California Arts Council, our state would not be as vibrant, creative, tech-savvy, and artistic as it is, with the arts filling our many world-class museums, concert halls, theaters, arts colleges, public schools, community centers, social service agencies, and yes, even our prisons.”

Cultural Odyssey

IDRIS ACKAMOR, FOUNDER

SAN FRANCISCO

YEAR OF FIRST GRANT: 1981

A Fateful Meeting

Cultural Odyssey was one of the first African American companies to participate in the fledgling touring program of the California Arts Council in 1981. Receiving a pilot grant from the Arts Council, Cultural Odyssey embarked on our first eight-performance California tour. The tour coincided with one of the most fateful meetings in the lives of two prominent California artists: Rhodessa Jones and me, Idris Ackamoor. Our first meeting occurred in San Francisco's North Beach at the Savoy Tivoli nightclub, the site of an exciting performance art double-bill. Rhodessa was performing with two musicians and I was performing a piece entitled *The Beginning of the Second Earth*, the very first production of Cultural Odyssey! Two years later Rhodessa joined Cultural Odyssey during the California Art Council-supported touring pilot. This CAC tour was the first time Rhodessa and I worked together on stage.



“Without the California Arts Council, the arts ecology in the state of California would be on serious “life support” with youth, organizations of color, and disenfranchised communities being the first to suffer the lingering and progressive disease of benign neglect and eventual diminished capacity!”

“California Arts Council support has been integral to Cultural Odyssey’s longevity and artistic excellence!”

Riding on the Winds of Support

California Arts Council support has been integral to Cultural Odyssey’s longevity and artistic excellence! Quite frankly, I don’t know what the company would have done without this valuable support both on the organizational side as well as both Artistic Directors’ career trajectories. Rhodessa and I came of artistic age riding on the winds of the support that the CAC provided to us as individual artists as Cultural Odyssey. Even before the founding of the company we were both part of the CAC’s *Artists in Communities* program that allowed us to make a living wage working in the arts in a community and/or school setting. This was enormously beneficial to our careers! It gave us the knowledge “that we could actually, maybe, hopefully, even probably” be able to work solely in the performing arts field. The individual support that we garnered from the CAC contributed to the success and longevity of Cultural Odyssey. The visibility, respect, and matching funds that continue to be generated because of CAC support provides Cultural Odyssey with an unparalleled reputation locally, regionally, nationally and internationally.

Danielle Brazell

GENERAL MANAGER, CITY OF LOS ANGELES
DEPARTMENT OF CULTURAL AFFAIRS

LOS ANGELES

YEAR OF FIRST GRANT: 1997

Inspired to Serve

I was fortunate to come across Tim Miller's Performance Art Workshop: *Performing All Our Lives* at Highways Performance Space in 1991 during the first year of his CAC Artists in Residency grant. This free performance workshop series had a profound impact on my life.

“It introduced me to the practice of art as a tool for social change, personal empowerment, and community transformation.”

It welcomed me into a diverse community of gay men, lesbians, and people of color, directly affected by the AIDS epidemic. It introduced me to the leading artistic voices of the time; Akilah Nayo Oliver, James Carol Pickett, Guillermo Gomez Peña, Coco Fusco, Denise Uyehara, Annie Sprinkle, and John Fleck among so many others. This one workshop series led me on a path of service to my city as an artist, a teaching artist, a nonprofit arts administrator, and advocate.

Providing Access to Arts and Culture

The mentorship turned into a ten-year apprenticeship in which I honed my craft as an artist, teaching artist and arts administrator, leading to my position as Executive Director of Arts for LA. When the California Arts Council's funding was nearly eliminated in 2004, many leaders realized that without a strong arts council, thousands of people, many from our most vulnerable communities, would lose their only access to the arts—the very access that transformed my life. To address this systemic problem, Arts for LA was formed to organize, mobilize and foster a healthy environment in which arts and culture could thrive and be accessible to all in the region. Arts for LA became a formidable coalition advancing the arts in the largest county in the country.

At every juncture, the California Arts Council played an important role by providing crucial funding, fostering a robust network of dedicated practitioners, and lending the state seal to validate the important contribution of arts and culture to our golden state.

A Vital Partnership

This lifelong pursuit of transforming lives and communities through the arts continues through my role as the General Manager for the City of Los Angeles Department of Cultural Affairs (DCA). Appointed by Mayor Eric Garcetti in July 2014, DCA is transforming into a 21st century civic arts agency. Leveraging LA's greatest assets: creativity as a vehicle to increase the quality of life for all in our region.

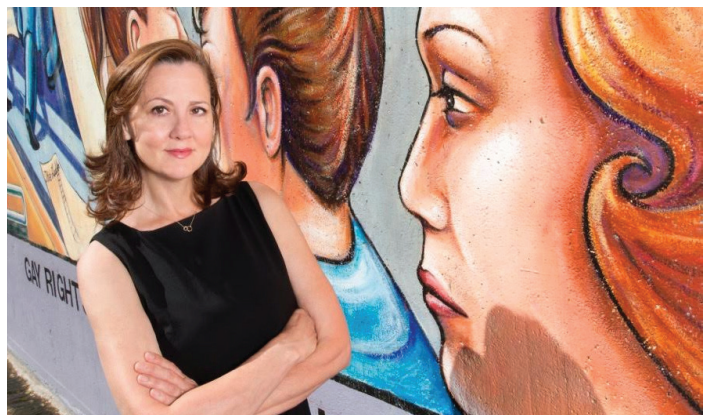


Photo Courtesy of Monica Orozco

The California Arts Council is a vital partner of the City of Los Angeles in achieving our mutual goals. Together our agencies help to provide access to the creative tools, the financial resources, and the inspiration needed to make all communities livable, prosperous, and safe.

“Without the California Arts Council, I may not have found my path.”

MICHAEL FIELDS, PRODUCING ARTISTIC
DIRECTOR & MASTER TEACHER

YEAR OF FIRST GRANT: 1979

The Relationship Between Art and Place

Our first grant from the CAC was for touring California. The conception and consequence of the program was amazing; it seeded so many developing theatre companies, and sent their original work around the state from community centers to prisons, rural town halls, and university presenters. It made it affordable for people to present and see work in new ways. Looking back, I think that this program introduced the great diversity of theatre in California to places that had would have never seen it otherwise. One of the core values of Dell'Arte is the relationship between art and place, artist and community. Living in a rural area (the great metropolis of Blue Lake, population 1,300), we were perfectly poised to take advantage of this critical support from the CAC.

CAC support was also critical to Dell'Arte being able to support and engender an ensemble of artists who now have a 40-year history of shared collaboration and creation. My definition of ensemble is "commitment to people, over time, with attention to craft." It really was the early support from the CAC that made that possible.

“Without the California Arts Council, California wouldn't be California!”

Things You've Never Seen Before

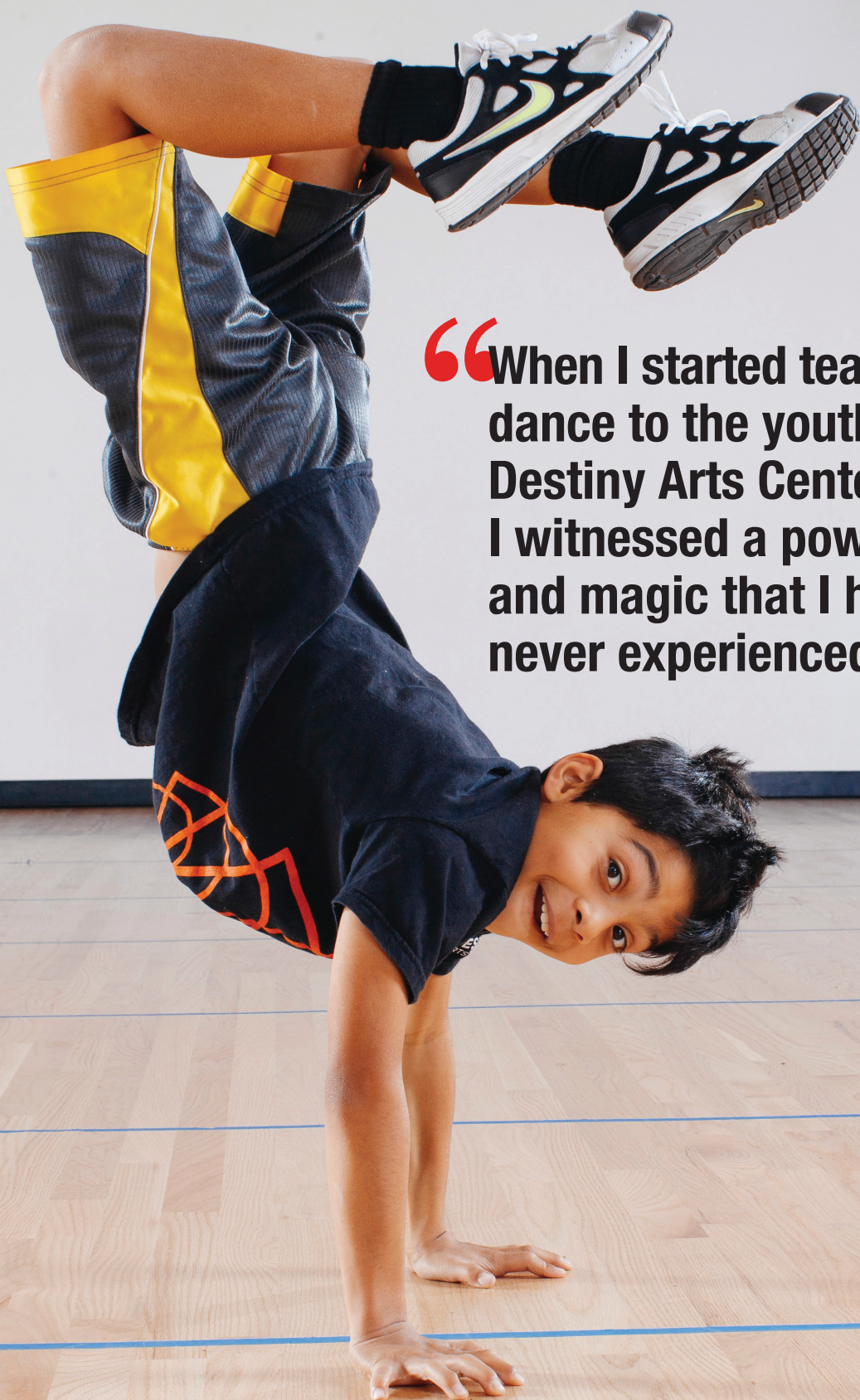
In an interesting way CAC support validated our work in our home community. When we were out on tour in places like LA and San Francisco, the critical and audience response that we received rippled back home. Subsequent CAC support enabled us to build a robust arts education program. It helped us create a rural residency program, where members of the company live and work within a rural community to create pieces by, for and with those communities. It helped us start the Mad River Festival, a five week summer event, which now draws over 10,000 people to Blue Lake for "theatre, music and things you've never seen before."

“It is our mission and our passion to explore, in the creation of our work, the themes, people, and interplay of natural forces that inform this place we call home.”

Mission and Passion

I think a perfect example is the current project that we are undertaking with support of the CAC's *Creative California Communities* program. As one of the leaders in "theatre of place," it is our mission and our passion to explore, in the creation of our work, the themes, people, and interplay of natural forces that inform this place we call home. The Mad and Eel Rivers of the region, the Wiyot indigenous territory, are the lifeblood of our rural community. They now face peril from multiple sources. Our rivers bring life and define our identity. This coming year we will begin a collaboration with the Wiyot tribe. The workshops and performances that will emerge from this collaboration are an invitation to think and engage in a community dialogue that provokes constructive change. And at the same time we will employ the unique physical performance style at the heart of Dell'Arte's work, which means it will also be fun and accessible for all.





“When I started teaching dance to the youth at Destiny Arts Center, I witnessed a power and magic that I had never experienced.”

Preventing Violence Through Arts Education

Destiny Arts Center (Destiny) is an Oakland-based nonprofit violence prevention and arts education organization whose mission is to end isolation, prejudice and violence in the lives of young people. Destiny has been serving youth since 1988 through after-school, weekend and summer programs in dance, theater, martial arts, self-defense, performance and youth leadership at our Oakland center and in school and community settings.



I started out as a teaching artist at Destiny Arts Center in 1990 through the CAC *Artists in Residency* program, where I taught free dance and theater classes to youth ages 3-18. I received nine CAC *Artists in Residency* grants between 1990 and 2002 to create and run performing arts programs at Destiny Arts Center. I have been part of a talented team of administrators and teaching artists who have grown the organization from a small violence prevention center that served 200 youth annually, into a mid-sized organization that serves up to 4,000 youth annually, at the center and in up to 40 school and community settings. The growth of and recognition of my work at Destiny would not have been possible without the CAC *Artists in Residency* program.

Struggles and Triumphs

I cannot say enough about how the CAC jump-started my career as a teaching artist and now as an artistic director, as well as Destiny Arts Center's presence as a vibrant arts organization in the East

Bay. When I first received funding from the CAC *Artists in Residency* program I was a new member of the Dance Brigade, a feminist dance/theater company based in San Francisco. I was waiting on tables to make ends meet. But when I started teaching dance to the youth at Destiny, I witnessed a power and magic that I had never experienced. I watched the youth literally transform from shy and unfocused to embodied, disciplined and powerful. Through the dance and theater curriculum that I was developing as I went along, they were finding their voices as arts activists, telling their stories and linking their struggles and triumphs with the rest of their community and their world. Hopelessness and apathy turned into hope and a sense that they could make a difference in their own lives and in the lives of those around them. Many Destiny youth have gone on to build careers as artists, arts advocates, progressive educators and activists in their communities.

“Without the California Arts Council, Destiny Arts Center would not be the vibrant arts organization it is today, serving thousands of youth each year through the dynamic combination of performing arts, martial arts and violence prevention.”

A Powerful Impact

Destiny Arts Center's work in the arts has impact in our local and national communities. Thousands and thousands of young people have been part of the programs since the first CAC grant in 1990 and have come back to serve on Destiny's staff and board of directors, acknowledging the powerful impact of the programs on their lives.

Through recent funding from the CAC *Artists in Schools* program, Destiny has strengthened in-school arts programming at local public schools, providing support to classroom teachers to create engaging classrooms. CAC also provided support for Destiny to launch its first hip hop dance and spoken word program in East Bay youth detention centers through the *JUMP StArts* program.

East Bay Center for the Performing Arts

JORDAN SIMMONS, ARTISTIC DIRECTOR

RICHMOND

YEAR OF FIRST GRANT: 1977

Leadership and Responsibilities

In 1984, I was on leave from East Bay Center faculty duties and back in Salvador Bahia, Brasil, when I was contacted about receiving an individual *Artists in Residence* grant for work at the Center. I had already decided to return to my hometown of Richmond, California to take up more directly my part in what I had come to understand was an international struggle for human rights and racial justice— but truly one that needed to begin at home. Just as CAC organizational support, challenge grants, advancement awards, and multi-residencies for East Bay Center would, in the coming years and decades, lift up our work to a wider public and national entities like the Ford Foundation and the National Endowment for the Arts, early CAC support helped me personally to transition to full-time artistic leadership and responsibilities at the Center in 1985— just in time to hold the Center open and face a series of defining challenges during the decade to come.

out complex tasks. Thus, a student at the Center will find distinctive side-by-side pathways in West African classical music and dance, Mexican *son*, jazz, chamber music, theater— all braced by individual student support services and academic/college readiness workshops.



Leadership and Responsibilities

Aside from the satisfaction of knowing the Center has stimulated individual lives through joy and agency, we measure impact across multiple fields of neighborhood improvement and youth outcomes. In initiatives like the *Richmond Mapping Project*— a 2015/16 CAC-supported effort under the *Creative California Communities* program—we are building a map of the most beautiful and meaningful places in Richmond as conceived by its residents, with site-specific performances at selected locations, widening the narrative of our community. Once perceived by many outsiders as an unsafe community, we are engaged with multiple organizations and residents to measure the rise in healthy neighborhoods as defined by those who live in those neighborhoods.

“The opportunity to receive annual reviews by peers and wise counsel from the professional staff at the California Arts Council contributed to my understanding of our work within and beyond our neighborhood.”

Side-by-Side Pathways: Arts and Academics

During these past 30 years, tens of thousands of children, youth, and young adults have been attracted to the Center's training programs and producing efforts. Supported by CAC funds, we have built a unique institutional core curriculum that is informed by a respect for tradition— but also by emerging work in neuroscience, cognition, perception and artist's understanding of how the brain identifies and carries

“Without the California Arts Council, I would lament the loss of tangible and equitable opportunities for so many children.”

El Teatro Campesino

LUIS VALDEZ, FOUNDING ARTISTIC DIRECTOR AND
KINAN VALDEZ, PRODUCING ARTISTIC DIRECTOR

SAN JUAN BAUTISTA

YEAR OF FIRST GRANT: 1979

From the Grape Strike to a Playhouse

El Teatro Campesino was founded by Luis Valdez on the picket lines of the Great Delano Grape Strike led by Cesar Chavez in 1965. In 1976, Luis was appointed by Governor Jerry Brown to be one of the original members of the California Arts Council. The support El Teatro Campesino received from the CAC in 1981 was critical to the opening our first playhouse in San Juan Bautista in a large, converted agricultural packing shed. This support was also essential in the development of an audience for that space, as well as to the continuation of our state-wide touring productions.

Bridging Cultures

The company has always served as a cross-cultural bridge for artists of all ethnic and cultural backgrounds. From our earliest days in the Delano Grape Strike, our company was always multicultural – with Chicano, Filipino, Anglo and African American members.

“Without the California Arts Council, we would not be celebrating our 50th anniversary in such grand but humble style. ¡QUE VIVA LA CAC!”

“California Arts Council support over time has meant that El Teatro Campesino has existed as a home for actors, directors, designers and playwrights whose work would never have developed for lack of opportunities elsewhere.”

An American Tradition

In recent years, we have developed our POPOL VUH outdoor community spectacles. POPOL VUH: HEART OF HEAVEN written and directed by Kinan Valdez in collaboration with the Teatro ensemble of actors, musicians, choreographers and designers, has developed as a new American tradition from San Juan Bautista to Grand Park in Los Angeles thanks to CAC support. Future plans call for new community-originated productions throughout the Bay Area in 2016, and perhaps in other cities across the United States.



First Voice

SAN FRANCISCO

BRENDA WONG AOKI, WRITER/PERFORMER
AND MARK IZU, COMPOSER/MUSICIAN

YEAR OF FIRST GRANT: 1977

Early Days on the Touring Roster

Brenda's earliest adventure with the CAC was as a founding member of Dell'Arte Players Company touring *The Loon's Rage* throughout the state of California in 1977. Again on another touring grant, in 1979 as a founding company member of Theater of Yugen, she brought Japanese Kyogen to rural communities. Both of these theater companies are still in existence today with many thanks to the CAC. During the same time, Mark toured the prisons as part of United Front, one of the seminal ensembles of Asian Jazz. Later Mark Izu and Friends hit the road, and by the mid-1980's Brenda was touring as a soloist and was included in the CAC touring roster until the program was discontinued.

Strengthening a Threatened Community

The work we do today is intended to weave together and strengthen community. The CAC's *Creative California Communities* program funded our most recent work, *Suite J-town*.

California is home to the last three Japantowns in America. San Francisco's Japantown is the first Japanese settlement in America and contributes to making our colorful and diverse city a worldwide destination. Recently a private developer bought the majority of Japantown, bringing uncertainty to the family-owned businesses here.

Nearly 9,000 people from all over the world participated in *Suite J-town*. Ten master artists, eight community activists and two historians mentored eight multiracial millennial artists (J'tells), who then conducted 150 art making workshops with individuals at 26 Japantown schools, social service, and religious organizations. The audience joined in and we celebrated together our sweet *Suite J-town*. Support from the CAC put Japantown back on the map!

“First Voice set out to uplift the community and make Japantown visible as one of the City's deeply rooted cultural treasures.”

Adventure and Outreach

Inclusion on the CAC roster had many benefits. Presenters felt more comfortable booking us, and with fee support to underwrite artist fees, they felt more comfortable curating more adventurous programs, thereby bringing new experiences to their audiences. For the artists, the CAC roster gave us a stamp of approval, sort of a 5 star Yelp rating. It helped us get more support from funders and patrons. It allowed us to expand our local base regionally, statewide and then, over time, nationally. The real work of artists is to shift paradigms, change points of view, foment gestalts. The CAC touring program was a stream of arts and culture connecting the people of California. It was help to prevent the deep siloing we find today between different communities and cultures.

“Without the California Arts Council, we could not be national, international, and global. Being global artists keeps us focused on our real work: building peace on earth.”



Ink People Center for the Arts

LIBBY MAYNARD, EXECUTIVE DIRECTOR

EUREKA

YEAR OF FIRST GRANT: 1985

A Community Change Organization

I first encountered the CAC as Executive Director of the Humboldt Arts Council in 1984, which is a CAC State-Local Partner. The CAC put the Humboldt Arts Council on the path to being the professional organization it is now. While I was working at Humboldt Arts Council, I was also Executive Director (unpaid) of the Ink People, which started in 1979. I was able to use what I was learning to build Ink People into a community change organization.



In recent years, it has been wonderful to watch the CAC come back, getting stronger all the time. I feel honored to have been and to continue to be a part of it all. The CAC has provided hard-to-get funding to small, rural, multicultural, and culturally specific groups. It leads the way to change thinking about what is fundable and how powerful the arts are in supporting and transforming our communities.

“Without the California Arts Council, California’s communities might not have progressed to real community engagement, and recognition and support of the many cultures, both traditional and contemporary, that comprise our state.”

Deep Community Engagement

The CAC and my dedication to supporting it took me to the halls of the Capitol advocating on its behalf. I learned the power of being present and speaking truth to power. The Ink People is known statewide and nationally because the CAC helped make it strong and vibrant through funding and being a thought leader.

The programs offered helped direct our energies and focus our engagement with our communities. Ink People is today recognized by the Humboldt Area Foundation as the only truly multicultural arts organization in the county. We foster over 85 community-initiated arts and/or cultural projects through our *DreamMaker* program and have been practicing deep community engagement for 30 years.

“We encourage people to exercise their humanity, build civic discourse, and engage their creative potential.”

The Ink People “Artberg”

Ink People is like an elephant being described by blind men – everyone knows a different aspect of it. I like to think of it as an “artberg” with only 10% showing above the waterline. We have our general programs and activities, like our newsletter, gallery exhibitions, lifelong learning opportunities, events, and the MARZ Project, a free drop-in creative space for at risk youth. Then, we have our *DreamMaker* program, which fosters over 85 self-directing community-initiated projects by providing 501(c)(3) status, administrative support, bookkeeping, opportunities to learn nonprofit management, and lots of compassionate handholding.

The Ink People has been changing people’s lives since 1979 by connecting the community with resources for cultural development. We encourage people to exercise their humanity, build civic discourse, and engage their creative potential. We are a community-based, grassroots, artist-run, arts and culture organization.

“I would be not be the Poet Laureate of the United States without the treasures, community arts vision and aesthetic freedom that the California Arts Council provided and offered me at critical moments in my life — as an artist and human being.”



Photo Courtesy of Ted Catanzaro

Juan Felipe Herrera

FRESNO

UNITED STATES POET LAUREATE

YEAR OF FIRST GRANT: 1976

Dreams Fulfilled

The four grants that I received from 1976–1987 allowed me to fulfill my dreams as a community poet, artist and arts catalyst. My first grant, for the *Expresión Library* project, saved me – like all of the CAC grants. My life has been devoted to the arts and to the community; in 1976, my financial resources were few, if any. And my one chance to survive financially was through a CAC grant. I organized a city and county-wide set of exhibits, forums and readings. This gave artists public space to set their works into motion. The next step was a new literary form, at least in San Diego.

A New Poetics

Each of my CAC grants propelled me, urged me, fascinated me, encouraged me and expanded my sense of the powers, compassions, and condor-wingspan reach of poetry in the community. Each project was new. Each outcome was inspirational. Each step was a necessary move on the path to a new poetics and self.

Walking to a Crossroads

From 2012 to 2014 I was the California Poet Laureate. Today, I am the United States Poet Laureate. My current project is called *Casa de Colores*, House of Colors. You can view it online at the Library of Congress website. It is an outcome of many years of experimentation and trials and new findings – and I give great credit to the CAC for walking me to this new crossroads.

“Without the California Arts Council, I would have less to offer, in particular the visual arts process, the editorial experience, the power of community, and most of all the deep humanity of the arts.”



Photo Courtesy of Lorie Shelley





El Teatro Campesino



Alliance for California Traditional Arts

Kala Art Institute

BERKELEY

ARCHANA HORSTING, EXECUTIVE DIRECTOR,
CO-FOUNDER

YEAR OF FIRST GRANT: 1996

Vital Funds for Teaching Artists

The California Arts Council was an early supporter of Kala's *Artists in Schools* program, providing vital funds for Kala teaching artists to connect with students in neighboring public schools in Berkeley, Emeryville, and Oakland. Early on, receiving CAC support expanded the scope of Kala's offerings in the schools, funding visual arts and performance projects ranging from Kathak dance and drumming to linoleum printing/political poster, to mural arts, and more.

“At Kala, we have known for decades that good arts education is not only significant in the development of young minds, but is crucial for overall academic success.”

A Workshop of Ideas

CAC support grew and changed as Kala grew and changed as an organization. Since its founding days in 1974, Kala has grown steadily in the breadth of offerings and in the size of operation (from a 500 square foot garage to 15,200 square feet of space dedicated to artists of all ages), while remaining true to our mission to be a workshop of ideas and to engage the community through exhibitions, education, and public programs. The CAC supports both our long-term thriving programs and new experiments in community building and community art-making. In addition to the CAC's support of our *Artists in Schools* program, we are also grantees of the *Creative California Communities* program and the *Professional Development* program.

Keeping the Doors Open

More than 40 years ago, with just a single etching press and a hotplate, Kala began. Since then, Kala has survived, thrived, and even expanded through fires, earthquakes, recessions, and rising rents, always keeping the doors open for anyone and everyone who wants to create art. Kala is unique in that it provides space and resources for emerging and well-established artists from all over the world, as well as children and adults in the community, some of whom are creating art for the first time.



Overall, Kala, with a gallery and expansive workspace on San Pablo Avenue and Heinz Street in West Berkeley, provides artist residencies, exhibitions, lectures, workshops, and professional development for artists and art enthusiasts. It also offers art classes and workshops to the public on-site and through the *Artists in Schools* program. About 25,000 people participate in Kala's programs each year. Thank you California Arts Council, for believing in what we do.

“Without the California Arts Council, Kala might not have survived, and in any case we would not have been able to touch the lives of so many Californians.”

A Stamp of Approval

I was among the original students of Cambodian classical dance at the Khmer Arts Academy when it was established in 2002. The California Arts Council was among the first funders of the organization, which provides free dance workshops in the Cambodian refugee community of Long Beach, the largest community of its kind outside of Southeast Asia. Through CAC's then *Multi-Cultural Entry Grant* program, the Academy was able to provide programming and leverage those funds as matches for additional support. Funding for the traditional arts is not always easy to come by, especially in a small and impoverished immigrant community without the resources to support its own culture. A stamp of approval through a California Arts Council grant said this was an endeavor of value. Over time, many foundations came to recognize the same thing. The organization is now the most accomplished Cambodian arts organization in the country.

“Without the California Arts Council, communities with limited access to culture would be that much poorer. Opportunities to participate in the arts are a kind of affluence.”

“Funding for the traditional arts is not always easy to come by, especially in a small and impoverished immigrant community without the resources to support its own culture.”

Passing On an Ancient Tradition

As a result of California Arts Council support for Khmer Arts Academy, I have had the opportunity, over the past 13 years, to advance from student to teacher, passing on a tradition that is more than a thousand years old and helping to offer younger members of my challenged community opportunities to develop a sense of excellence. Through CAC support for residency programs, I've come to know top-notch performing artists from different traditions and fields, who have helped me gain a better understanding of the possibilities for how the body can move through time and space as well as how different artistic traditions evolve. Without Khmer Arts Academy, I simply would not have had access to this exquisite cultural tradition of my parents and their ancestors.

Enriching the Community

Long Beach is home to perhaps 50,000 Cambodians. The Cambodia Town Cultural District is a place where you'll find markets, tailors, pharmacies, restaurants and auto body shops catering to Cambodians. Khmer Arts Academy is its center for dance. The organization has changed the way the dance is practiced, performed and understood in the community and beyond.



Latino Arts Network of California

STATEWIDE

YEAR OF FIRST GRANT: 1997

TOMAS J. BENITEZ, CHAIRMAN OF THE BOARD OF DIRECTORS

Common Goals, Common Challenges

Latino Arts Network (LAN) was founded in 1997 with key support from the CAC as part of an initiative to establish network organizations in California that would serve as stewards for specific populations needing greater presence and representation in the arts field. We have been an awardee ever since, continuing to promote and present Chicano/Latino art for all audiences in our state.

Our first major endeavors as an organization were successful due to critical leveraging of support from CAC, and helped LAN establish a statewide presence. The support from CAC over the years has allowed the member organizations in LAN to come together to enhance alliances, meet and discuss common goals and challenges, and to, in turn, support each other in our missions to serve our communities, present Chicano/Latino art for all of our audiences, and to support the mainstream arts field by ensuring our voice and presence is a part of the future of the state's cultural infrastructure.



“Without the California Arts Council, the Latino Arts Network would not have enjoyed the success it has achieved and the overall arts field would be lacking a greater Latino arts presence.”

“Arts build community, and culture builds a healthy environment.”

A Long-time Partnership

LAN's success is tied directly to our long-time partnership with the CAC. Our activities over the years have evolved from presenting major programming projects to more professional and technical support of organizations. Although we are still engaged in specific convenings like the Teatro Encuentro and Dance Encuentros, but we also remain active in presenting Chicano/Latino art and artists through our ongoing activities such as the Maestros Award and the Catalyst Award.

Sharing the Culture

LAN continues to serve as the ombudsman between the Latino community and organizations and the mainstream infrastructure. Sometimes we have to advocate on behalf of our members to ensure our voice and face are present, but we are always engaged in participating with the overall arts landscape.

LAN has and will continue to advocate for the presence, inclusion and participation of Latino arts, artists and organizations in the arts field in the State of California, because we know the work we do is a benefit to all the people living in our state and we share a culture that is common to all of us.

Office in Sacramento

Latino Center of Art and Culture (formerly La Raza Galería Posada)

MARIE ACOSTA, ARTISTIC/EXECUTIVE DIRECTOR

SACRAMENTO

YEAR OF FIRST GRANT: 1978

A Crash Course for Success

Over the years, I served on many CAC peer review panels. The experience was hard work, often with a week away from home. I still use the skills and tools I gained as an arts administrator and artist from the many hours required to diligently review hundreds of grant applications. Peer panels were, and remain, a crash course in budgeting, writing concise descriptive narration, and even what makes attractive public relations material. I made lasting friendships with colleagues that sustained me in my career and in my personal life. I remain close friends with many of my CAC peer reviewers.

Our project involved over 30 community members including children, professional actors, writers, and musicians. Everyone was compensated for his or her work because of support from the California Arts Council.

Rooted in the Latino Experience

Today, the Latino Center of Art and Culture (LCAC) receives support for our *Panteón de Sacramento*, a community-created Day of the Dead celebration with local artists and families, and assures that our artists are compensated for many hours in performance and exhibitions. LCAC was one of 23 organizations to receive support from the *Creating California Communities* program and premiered *La Pastorela de Sactown* with original music and a new script on December 19th, 2015. The project involved over 30 community members including children, professional actors, writers, and musicians. Everyone was compensated for his or her work because of support from the California Arts Council.

Our target population is low-income Latino families. We organize and present visual and performing arts rooted in the Latino experience. Our *Panteón de Sacramento* for Día de los Muertos engages entire families in the creation of very personal memorials to their departed loved ones; each embodies the artistic expression of the individuals who spend months designing their altar or ofrenda. Over 8,000 individuals visit the *Panteón*. Live performances from local performing artists—like the traditional dance group La Cumbre Michoacán de Ocampo and visiting artists like Andres Flores from Vera Cruz, Mexico—contribute to the authenticity we strive to create at the *Panteón*. The event contributes to the Midtown Sacramento economy, and to the incomes of local artisans who sell their work during the *Panteón*.

Funding from the California Arts Council's *Local Impact* program is a key source of our budget for this event, which is free to the public. We follow this model with all of our major events that are held throughout the city. With CAC funding we take our work to the public, greatly increasing access to the arts for all Californians.



Without the California Arts Council, California would lose its heart.

**“Our work artistically
explores subject matter
that reflects Chinese
Americans’ lives,
concerns, history and
cultural traditions.”**



Lily Cai Dance Company

SAN FRANCISCO

LILY CAI, ARTISTIC DIRECTOR

YEAR OF FIRST GRANT: 1987

Original Choreography Rooted in Tradition

Lily Cai received her earliest support from CAC before she formed the Lily Cai Dance Company. This early support allowed her to develop her own work and found the dance company using these original pieces to bring concerts comprising original choreography rooted in traditional Chinese dance to the Bay Area Public. With further grants to support Lily Cai Dance Company's general operating costs, CAC was instrumental to bringing the company, a rare performing arts company specifically making work for the Chinese community, to San Francisco.

“Without the California Arts Council, and its commitment to diversity, Lily Cai Dance Company might have been founded, but we would surely not have thrived.”

Core Support

CAC grants were the core support Lily Cai Dance Company needed to ensure the company's long-term sustainability. Individual fellowships allowed the Artistic Director to continue to experiment, expand her work, imbue her Chinese aesthetic in pieces that speak to contemporary women, and bring the work directly to the Chinese community during its celebrations, festivals and special events as well as at dance venues of all sizes, which enabled the

company's reputation to grow. A crucial element of what the company does (and has always done) is teaching – in the schools and in the community – about the history of China's cultural traditions and how those traditions have become a significant part of the arts community in the place where they live.

Reflecting the Chinese American Experience

Today, Lily Cai Dance Company continues to focus on developing a culturally specific repertoire that reflects the Chinese American experience. Our concerts artistically explore subject matter that reflects Chinese Americans' lives, concerns, history and cultural traditions. *Red Typhoon*, for example, was the first performing arts production in the United States to examine the impact of Chairman Mao's 1966 Cultural Revolution, both on China itself and on the thousands of Chinese immigrants who now reside in San Francisco.

In 2014, we brought performances to more than 15,000 people. We are a current grantee of CAC's *Artists in Schools* program. Our goals are to transmit and perpetuate the performance of Chinese traditional dance from one generation to the next, to use dance as a tool to unlock children's creativity, and to prepare them to appear in public dance performances. We operated the CAC-funded program over 30 weeks in public schools with significant numbers of Chinese American children and culminated in performances. These classes are free to students. Together with our performance demonstrations at school assemblies, CCP served more than 2,700 children ages 6–18 in 2014.



Lula Washington Dance Theatre

LULA WASHINGTON, CO-FOUNDER, ARTISTIC DIRECTOR

LOS ANGELES

YEAR OF FIRST GRANT: 1980

A Different Light

Our early engagement with the CAC enabled us to pursue our artistic goals at that time. Being awarded grants from the CAC put us in a different light amongst other California and Los Angeles granting organizations.

“Through the art of dance our students develop respect, confidence, a good work ethic and discipline, while having fun and keeping their bodies healthy.”

Becoming a Model

Over the time CAC support resulted in us being able to stabilize: pay our dancers, faculty and staff; and grow into a major touring company that represents Los Angeles wherever we tour in the US and abroad (China, Russia, Brazil, Mexico, Germany). We have been greatly supported by the CAC. Our dance organization's growth and success has become a model for other artists in Los Angeles to work from. The application process helped us to grow both artistically and organizationally. Being awarded California Arts Council funding legitimized our dance organization and opened the doors for more grants, touring, and educational outreach opportunities.

Evoking Joy

The Lula Washington Dance Theatre's professional company continues to push the boundaries of conversation with its audiences with blended programs that ask important and timely social questions while drawing in audiences with intellectual works that allow

you to think and imagine, plus a tasty delight that inspires, engages and evokes joy. The professional company has been to Russia, China, Brazil, Germany, and Mexico, taking dance around the world and nationwide. We bring works that reflect the African American experience in the United States, social issues, works that celebrate culture/tradition, and works that span a range of dance styles, genre and use of theater.

We believe that our presence on Crenshaw Boulevard creates positive energy and a sense of community and culture. Through the art of dance our students develop respect, confidence, a good work ethic and discipline, while having fun and keeping their bodies healthy. Many move on to enjoy fruitful dance careers in concert dance, the ballet world, TV, film, and Broadway. This all happens in our safe and nurturing studio home.



“Without the California Arts Council, Californians would not have as many valuable opportunities to partake of the arts, thereby enhancing the overall quality of life in the State.”

Malashock Dance

SAN DIEGO

JOHN MALASHOCK, ARTISTIC DIRECTOR AND
MOLLY PURYEAR, MANAGING DIRECTOR

YEAR OF FIRST GRANT: 1992

Mission-Driven Dance Programming

Malashock Dance's early engagement with the California Arts Council was through grants that allowed the organization to build its initial platform for mission-driven programming. In the first few years of the organization's operations, general support from the California Arts Council was critical because it allowed the Founding Artistic Director to build relationships with foundations, donors, and patrons that were enhanced by the assurance that their dollars were going directly toward programming.

Only a few years later, Malashock Dance began to receive the *Artists in Schools* grant, which originally supported one of the most successful education programs in the history of the organization – *Masks in Motion*. Led by a professional arts therapist, the program was a groundbreaking example of inclusive arts education. Students who were deaf and hard-of-hearing were integrated with hearing students in a dance program that opened lines of non-verbal communication, taught compassion, and influenced the school's administration to begin more inclusive activities.

“Without the California Arts Council, a void would be left in communities that would not be able to sustain accessible and critical arts experiences.”

Teaching Academics Through Dance

After dramatic expansion in 2007, Malashock Dance received the *Artists in Schools* grant to support *Academics in Motion* – a sophisticated arts integration program designed to enhance student learning in dance and specific units of academic study. The program was an immediate success, and garnered the attention and recognition of the San Diego Unified School District for its quality instruction and curriculum.

The *Artists in Schools* grant allowed Malashock Dance to build the scaffolding that supported the many components of a successful program. The grants allowed the organization to hire, train, and develop

“Malashock Dance was able to pay its Teaching Artists a competitive and fair wage, which enhanced its reputation and attracted the most qualified Teaching Artists in the region.”

Teaching Artists who could facilitate the program with expertise, care, and passion. Malashock Dance was able to pay its Teaching Artists a competitive and fair wage, which enhanced its reputation and attracted the most qualified Teaching Artists in the region. Having a grant that required a financial match helped leverage more funding, therefore building sustainability. The end result was a thriving program that was gaining an excellent reputation throughout the city.

Since 2007, more than 10,000 students have been served by programs supported by the California Arts Council.



Museum of Contemporary Art San Diego

SAN DIEGO

YEAR OF FIRST GRANT: 1999

DR. HUGH M. DAVIES, THE DAVID C. COPLEY DIRECTOR AND CEO

Reaching the Widest Possible Audience

Our early engagement with the California Arts Council began in 1999—a year of extraordinary growth and change for the Museum of Contemporary Art San Diego (MCASD). That year, MCASD received the first of a series of CAC grants through the *Organizational Support* program. This crucial annual funding resource supported a wide range of artistic and interpretive activities, including school programs, teacher training, artist lectures and residencies, and Free for All First Sundays. By providing staff support for the Museum's education, exhibition, and outreach programs, the CAC enabled us to reach the widest possible audience during this period of dramatic growth and change.

efforts such as bilingual museum guides for families; our *Collaborative Arts Resources for Educators* (CARE) program, an innovative model for providing comprehensive arts education to Title I schools; and *ArtOASIS*, a pilot program designed to benefit the military community in San Diego.

“**ArtOASIS was a transformative partnership, both for the Museum and the local and military community.**”

“**Without the California Arts Council, thousands of San Diego's youth and military service members would not have experienced the transformative power of the arts.**”

Evolution of a Leader

The consistent support of the *Organizational Support* program from 2000-2004 helped MCASD to evolve as a leader in the contemporary art world. In subsequent years, CAC support has provided vital funds to launch exciting new programs and respond to emerging community needs through

Evolution of a Leader

Most recently, a CAC grant award helped MCASD to work in partnership with Combat Arts San Diego to create *ArtOASIS*—a comprehensive art-based pilot program that supports the recovery of active military personnel overcoming Post-Traumatic Stress Disorder (PTSD) and combat-related stress. *ArtOASIS* was a transformative partnership, both for the Museum and the local and military community. Over 3,000 individuals viewed the exhibition of the troops' artwork, sparking new awareness of the role of the arts in serving our military service members. We continue to look to the CAC as an important partner in our efforts to engage diverse audiences and work in collaboration with our community.



Modoc County Arts Council

ALTURAS

KEN G. FRANKLIN, DIRECTOR

YEAR OF FIRST GRANT: 1981

A Rural County

After my hiring as the first Director for the Modoc County Arts Council (MCAC) on September 15, 1982, I had the opportunity to build and support the arts with the help of essential funding from the CAC which made new and exciting art programs possible, and expand existing arts to new levels. Before the CAC's *State-Local Partnership* program came into existence, there were few community arts available in Modoc, a rural county of fewer than 10,000 people; but since those early years we've been able to create visual and performing arts activities.



Essential Funding for the Arts

All of our ongoing cultural arts programs were made possible as a direct result of CAC funding, but in looking back over my career as director, I have felt most enriched by the *Touring and Presenting* program. For nearly 20 years we were able to bring performing artists to our county, visiting all three school districts and presenting a Wednesday night concert for the entire community. The value of this program cannot be overstated. Another program CAC funding has allowed us to provide is the *Artist in Residence*, making it possible for our local artists to work with students of all ages in our communities and schools. With the increased funding granted to MCAC in 2015 and 2016, we are again serving school students with the *Artist in Residence* program. The MCAC and Modoc communities are thankful for continued CAC support.

“Without the California Arts Council, the dreams of creative living begin to dim.”

Surviving the Lean Years

Because Modoc County has such a small population, we have few alternative funding sources to help support the arts, and the CAC funding has been instrumental for its growth in the arts. We also receive financial support from the schools, foundations, and county businesses and private contributions. For nearly four years (2003-2007) Modoc County received no funding of any kind from the CAC, and we had to drop many of our past successful programs. We were down, but I was not willing to let 22 years of hard work for art development be totally shut down and lost, so I kept the MCAC active by working as a volunteer director. I provided assistance for obtaining grants for the arts, taught art at the county court school, and worked on city and county fair Bald Eagle murals. Fortunately, reduced grant funding was restored and we began rebuilding. It has been exciting to watch the CAC grow stronger and be able to provide more funding for the smaller art councils again. Our 2015-2016 *State-Local Partnership Program* grant is making it possible to employ other artists to share their skills and grow our dreams.

“Before the California Arts Council's State-Local Partnership Program came into existence, there were few community arts available in Modoc County.”

Plumas Arts

QUINCY

ROXANNE VALLADAO, EXECUTIVE DIRECTOR

YEAR OF FIRST GRANT: 1981

"That Could Never Work Here"

Our organization was conceived to be the Local Partner for Plumas County. Grants from the CAC have always been a lifeline for Plumas Arts. Certainly the funding has always been essential, because of very limited financial resources in our area. But almost more importantly has been the opportunity to serve in the *State-Local Partnership Program*. As we were finding our place and defining our mission, we had the authority and credibility of the CAC behind us and were taken more seriously.

The guidance from the CAC helped us to explore and create programming that would meet local needs and grow our organization to connect arts and artists to local government, county schools, business and tourism entities and the community at large.

The CAC has inspired us never to succumb to "*Eeyore Thinking*" like so many around us who continually claim "That could never work here."

Also very significantly, as a fledgling Executive Director grown to a visionary leader I credit the privilege of serving on peer review panels as the best possible schooling as a grant writer. It has also provided an awareness of the truly awe-inspiring arts activity in every corner of the state. Plumas Arts has had successes in funding applications outside the CAC as a result.

Guidance, Leadership and Funding

Thanks in large part to guidance, leadership and funding from the CAC, Plumas Arts cultivates a cultural vitality that, coupled with our natural beauty, makes Plumas County a very desirable place to visit, live or relocate to. Young families value arts education programs. A culturally interested citizenry has an active palate of activity. Events highlight the diverse talents of local artists and musicians. Tourism is driven by local cultural events. We bring people together, we keep Places that Matter viable for future generations, and we help power the local economy.

Model rankings for most of our CAC applications have fostered positive recognition from and the support of county government. One County Supervisor publicly noted that "Plumas Arts has the largest membership base of any organization in the county."

“With the California Arts Council we reach beyond the potentially-limiting frontiers of one of California’s most sparsely populated, economically challenged, northernmost counties.”

“Without the California Arts Council... none of this might have been possible.”

Rural County, Ambitious Programming

CAC grant funds helped Plumas Arts build an ambitious level of programming for a rural county with a population of 20,000. Many of our existing programs were envisioned through relationships facilitated by the CAC. Grants from the CAC gave birth to, developed and expanded our programs through several decades.



Radio Bilingüe

FRESNO

HUGO MORALES, CO-FOUNDER AND
EXECUTIVE DIRECTOR

YEAR OF FIRST GRANT: EARLY 1980s

Changing the Future

In the early 1980s, the CAC changed the future of Radio Bilingüe (for the first but not last time) by awarding a grant for training of young Latinas and Latinos living in the San Joaquin Valley in the art of radio soon after we had launched our first Latino-controlled bilingual community radio station, KSJV in Fresno. The grant trained our small young staff of volunteers and scores of unpaid community volunteers who developed all of the first beautiful music, cultural and information programming that got Radio Bilingüe on its way to becoming what it is today – the leading content service and producer of Spanish and Latino-oriented programming in public broadcasting in the United States.



Independent Evaluation Confirms Our Impact

In 1987 the CAC once again literally transformed Radio Bilingüe as a sustainable non-commercial enterprise by funding an independent evaluation through a multicultural grant program. The study showed that the majority of Latinos sampled from phone books in the San Joaquin Valley had listened to Radio Bilingüe in the past 24 hours! The results led us to adopt a lifelong organizational culture of independent evaluation and internal learning, in order to continually have impact and improve our services to our audience. This has allowed us to tell our story and make our case to hundreds of foundations that have supported our work in the arts and other areas critical to Latinos: health access, educational access, immigration policy and more.

“Without the California Arts Council, farm workers in California and working class Latinos would be deprived of news of the arts or mass media celebration of their Latino traditions, culture, language, and history.”

Celebrating Tradition, Welcoming Innovation

Radio Bilingüe is now considered one of the most significant promoters of musical and cultural traditions and innovations of diverse Latino and indigenous communities—an on-air curator for under-reported and under-covered arts and artists. Our daily radio programming continues to celebrate and promote traditional music and culture, in Spanish, English and indigenous languages. This is totally absent from commercial Spanish language media.

CAC's recent *Arts on the Air* program made possible a beautiful series in 2014-15: “Raíces: Los Maestros,” highlighting innovative California -based Latino artists who are helping to ensure that new generations know and experience art and what it can offer for their lives and communities. This year, CAC's *Arts on the Air* grant is supporting our series centered around folk festivals of distinct indigenous migrant groups burgeoning throughout our state.

“Our California Arts Council grants were so very meaningful to our staff, board, and volunteers—a validation of our efforts to promote Mexican, Chicano and Latino traditions, and to build bridges with other communities.”

San Diego Youth Symphony

SAN DIEGO

DALOUGE SMITH, PRESIDENT & CEO

YEAR OF FIRST GRANT: 2003

Returning Music Education to Schools

San Diego Youth Symphony (SDYS) launched the *Community Opus Project* in 2010 as a pilot program to test a strategy for returning in-school music education. SDYS' long-term vision is to make music education affordable and accessible for all students. Inspired by Venezuela's "El Sistema" youth orchestra movement, *Opus* is a multi-faceted plan to demonstrate the benefits of music education, partner with local organizations, engage the parents, hold multiple performances, educate the community, and rally local support to convince schools and school boards to invest in music education as a means of increasing student achievement.

We partnered with California's largest K-6 school district, Chula Vista Elementary School District (CVESD), which serves more than 30,000 students. Located on the U.S./Mexico border, CVESD primarily serves Latino, low-income families. The District had not offered music for more than 15 years.



The Impact of Success

The CAC's support each year allowed SDYS to retain a high caliber of Teaching Artists for *Opus*. The AIS grant specifically supported the work of *Opus* Conductor Mario Miragliotta, who has advanced degrees in conducting, performance and composition from Yale and the University of Southern California and has served as a guest conductor with many of the best U.S. youth and professional orchestras, including the Aspen Festival Orchestra.

SDYS' *Community Opus Project* has had its greatest impact on Chula Vista's youth, who can now participate in a full range of creative arts activities at the elementary school level. *Opus* is empowering parents, increasing their engagement in their children's overall education, bringing neighborhoods together, and building community around the shared goal of improving the quality of education and increasing opportunities for success. *Opus*' success in Chula Vista has led to new afterschool programs in other San Diego County communities.

“**The *Community Opus Project* is empowering parents, increasing their engagement in their children's overall education, bringing neighborhoods together, and building community.**”

Dramatic Results, Dramatic Expansion

By 2013, much sooner than we expected, CVESD was convinced of the value of music education. It committed to restore a district-wide program and provide music instruction to all students by 2025. Now, that timeframe has been dramatically shortened: this past June the Board allocated \$15 million over a three-year period to provide the students a full array of creative arts opportunities. The small investment SDYS made in 2010 to provide free music lessons to 65 students led to a vast expansion of creative arts opportunities for Chula Vista's youth.

“**Without the California Arts Council, SDYS would not have the state “seal of approval” which helped elevate our prestige and leadership beyond the local level.**”

San Jose Taiko

SAN JOSE

ROY HIRABAYASHI, FOUNDER AND
PJ HIRABAYASHI, ARTISTIC DIRECTOR EMERITUS

YEAR OF FIRST GRANT: 1994

Respect Leads to Growth

CAC support provided San Jose Taiko the respect and capacity to grow from an ethnic-specific community-based art form to a professional touring ensemble. CAC support allowed San Jose Taiko to define our mission, focus and method of organizational operation, which then allowed us to create our genre of music. After going through the *Multicultural Advancement* program (1989-91), San Jose Taiko was accepted into the National Endowment for the Arts' *Advancement Program*. Both of these programs then established San Jose Taiko's organizational capacity to begin receiving grants from various foundations such as the Irvine, Hewlett, Packard, Nathan Cummings, Knight, Meet the Composers and the Rockefeller foundations. It also helped to establish the start of San Jose Taiko's core full-time artistic staff.

“Without the California Arts Council, the arts community would look so different today.”



“Early seed funding from multiple California Arts Council programs helped to establish San Jose Taiko's organizational infrastructure and creative energy.”

Multicultural Collaboration

Over the 42-year history of San Jose Taiko, the organization has been able to work with artists of many different artistic and cultural disciplines. The list of groups includes many other multicultural arts groups. The CAC provided the opportunity for the multicultural art scene to grow and become a significant part of the California and national art scene. As an example, the first three taiko groups in North America started in California, and now there are over 350 taiko groups across the continent and beyond.

National and International Recognition

San Jose Taiko continues to mentor and nurture the larger taiko community, locally, nationally, and internationally.

Sierra Repertory Theatre

SONORA

SARA JONES, MANAGING DIRECTOR

YEAR OF FIRST GRANT: MID 1980s

A Rural Theater

We were a 99-seat theater in a small, rural community. Receiving grant support from the CAC made our community aware that we were something special, even when measured against larger companies. It allowed us to increase salaries for artists and gave our small staff a greater feeling of accomplishment.

“Without the California Arts Council, Sierra Rep would never have experienced the growth we did in our early years. It increased our quality by improving wages for artists and staff and gave us a stamp of approval that brought greater visibility and impact.”

Learning and Growing

I was a CAC peer panelist for a number of years and I can't begin to describe how much I learned. I learned from the passionate, knowledgeable and caring staff, from accomplished fellow panelists from theaters large and small from across the state, and finally from reading the reams and reams of applications from all around California -- all those theaters with different individual missions and challenges, but the same passion that drove our small company. I still remember getting the two 10-ream paper boxes filled with applications a few weeks before we met and the marathon discussions

that would go late into the night once we were sitting around the table together – five days and several nights in a room talking theater and wrestling with wonderful and painful decision-making. It was gruesome and inspiring and I'll never forget it.

Small Company, Big Impact

We're still a relatively small company in a rural community. The specific challenges may be different, but they are still there. The economic impact of doing nearly 300 mainstage performances of eight or nine productions is profound. Our county has a population of around 50,000 and we sell 45,000 tickets a year. Over the past two years we have also built up our educational outreach programs, so we're having an even greater impact on the audiences of the future. We now have adult staff members who saw their first play ever at Sierra Rep, with their parents or at a student matinee; that's impact.

“Receiving grant support from the California Arts Council made our community aware that we were something special, even when measured against larger companies.”



Small Press Distribution

BERKELEY

LAURA MORIARTY, DEPUTY DIRECTOR

YEAR OF FIRST GRANT: 1985

Providing Crucial Services

At the beginning, Small Press Distribution's (SPD) support from the CAC helped ensure that SPD could provide crucial distribution services for the 250 small presses we carried at that time, providing them access to a public eager to read literature by living writers. The CAC grants we received then mainly allowed us to pay the SPD staff salaries. With this initial help from the CAC, these positions became permanent, allowing SPD to dramatically increase our effectiveness in fulfilling our mission.

“We help publishers and writers sustain the activities that lead to more books, more reading and a more vibrant literary culture in California and beyond.”

An Evolving Industry

SPD's central mission of getting small-press books into the hands of as many readers as possible by making the books broadly available in the marketplace has remained consistent in the 47 years of our existence. However, the nature of the marketplace and the ways people get information have changed substantially. 21st century tasks require personnel able to function at a very sophisticated level for us to get our books into the marketplace. With CAC's help we have been able to both attract and retain amazing staff in the highly competitive job environment of the Bay Area. Also, as a result of support from the CAC, we continue to be able to offer excellent distribution services to our now 400 literary small presses.

In past decades, there were several small distributors, but SPD is currently the only nonprofit literary distributor in the entire country. We are able to put books by California writers and presses into the hands of readers

throughout the US and, in fact, all over the world. In 1985 when SPD received our first CAC grant, we sold approximately 30,000 books. Last year we sold 165,000 books—an increase of more than 500%. SPD's ability to provide access to the work of thousands of living writers has never been better.

Providing Access and Opportunity

SPD's work makes it possible for books of great literary quality by small publishers to be visible in a highly competitive marketplace. Approximately 25% of SPD's books are by writers of color, 60% of our list is poetry, and 20% are works-in-translation. We also offer book clubs for seniors, make class visits, offer various presentations, and provide regular readings and other events. Almost all SPD books are by living writers with vibrant connections to communities of enthusiastic readers. SPD is proud, with the help of the CAC's Statewide Networks program, to be able to bring contemporary literature to book lovers and to help publishers and writers sustain the activities that lead to more books, more reading and a more vibrant literary culture in California and beyond.



“Without the California Arts Council, Californians would not have the same opportunity to read literature written and published by other Californians and beyond.”



“Being among the California Arts Council’s earliest grant recipients heightened South Coast Repertory’s profile locally, regionally and nationally.”

South Coast Repertory

COSTA MESA

PAULA TOMEI, MANAGING DIRECTOR

YEAR OF FIRST GRANT: 1976

An Early Grantee

South Coast Repertory (SCR) received its first grant from the CAC in 1976. The theatre had been operating for more than a decade and the endorsement and exposure of being among the CAC's earliest grant recipients heightened SCR's profile locally, regionally and nationally. Our engagement with the CAC also afforded us opportunities to dialogue with fellow arts organizations and political representatives about the importance of the arts, both culturally and economically, in our communities.

Enhanced Support

As levels of support increased, along with the California Art Council's introduction of peer-panel reviews and matching gift requirements, SCR's ability to point to the CAC's support was a valuable tool in making our case for enhanced support from the private sector. CAC grant award announcements also have introduced us to the fine work of other artists and institutions active in the state. In addition, a challenge grant from CAC in 1988 enabled SCR to create the California Playwrights Competition, whose spirit was later embodied into the founding of the Pacific Playwrights Festival (which marks its 19th year in 2016).

A Theatre Alive Year-Round

Serving Orange County for more than five decades and counted among our region's flagship arts institutions, SCR continues to grow and evolve along with our home community. Our theatre is alive year-round with main stage performances; theatre training workshops; numerous education and outreach programs for students of all ages and one of the most vibrant new play development programs in the nation. We continue on a path inspired by the spirit and past support of the CAC by engaging our community more fully in the art and practice of theatre and in moving our audience demographics in a direction that more fully reflects Orange County's diverse, multicultural population.

“Without the California Arts Council, countless cultural experiences that have enriched and informed our lives may never have taken place, and future generations of artists and audiences would lose an invaluable advocate for and funder of California's creative impulse.”



Tandy Beal & Company

SANTA CRUZ

TANDY BEAL, ARTISTIC DIRECTOR

YEAR OF FIRST GRANT: 1996

A Turning Point

Receiving that first CAC grant was a huge turning point for our company. It made the impossible possible. It legitimized us. It helped us believe in ourselves. And it encouraged others to believe in us. It strengthened us and helped us work deeper/broader/wider.

Thinking Creatively

Receiving funding from the CAC is an important seal of approval and especially in the early days of our company's life, this seal helped draw focus to our work as well as other funders.

“California Arts Council funding engaged us to think creatively about our relationships with the community as the Arts Council encourages expanded relationships, relevance, and participation.”

“Without the California Arts Council, we would be in another state! Whether it is the state of New York or North Carolina, or a state of anxiety, we are glad we are here in California! With the CAC we have been able to embark on many artistic projects that build bridges in our communities.”

Moving Images

Tandy says she has been making sense of this life by ‘creating moving images’ — whether in dance, theatre, circus, music, education or community building. Current CAC funding underpins “ArtSmart,” a program in the schools which brings artists, teachers and children together in classes and performances. In *ArtSmart* we guide professional artists to make relevant and interactive family and school shows; we offer free professional development workshops to teachers to help them navigate art and school projects; and we help artists have a continuous tour in the Monterey Bay/Central Valley region.



Photo by Steve DiBartolomeo

Theatre Of Hearts/Youth First

LOS ANGELES

SHEILA SCOTT-WILKINSON,
EXECUTIVE DIRECTOR/FOUNDER

YEAR OF FIRST GRANT: MID 1980s

Impacting Social Change

Sheila Scott-Wilkinson was introduced to the CAC in the early 1980s, when she was awarded a three-year *Artist in Residence* individual grant to teach theater to inner-city youth in Los Angeles while coordinating and implementing arts programming for 17 Southern California prisons. Receiving that first CAC grant as individual artist both validated and expanded her desire to use the arts to impact social change in underserved communities.

After the 1992 civil unrest in Los Angeles, the Youth First *Artist in Residence* program began with seed money from the CAC, serving 35 schools where students had experienced trauma from these occurrences, with the mission to prevent and intervene in youth violence by involving youth and their families in ongoing, high-quality, standards-based, multidisciplinary arts education workshops. It was a turning point for Theatre of Hearts/Youth First (TOHYF), and Los Angeles began to recognize the organization's commitment to providing high-quality arts education programs to the city's most at-risk communities.

“After the 1992 civil unrest in Los Angeles, the Youth First Artist in Residence program began with seed money from the California Arts Council, serving 35 schools where students had experienced trauma from these occurrences.”

Heartfelt Support

Support from the CAC provided a launching pad for TOHYF to expand its two-year summer program, originally for 35 schools, to year-round programming

throughout Los Angeles County in 1992. The continued support of the CAC increased TOHYF's credibility, enabling the organization to not only provide quality arts education to low income local schools, but also to expand its reach to alternative community day schools, juvenile halls and youth probation camps, low income housing facilities, libraries, community centers, residential homes, and various school districts. As a result of the heartfelt support and understanding from the CAC, TOHYF has been able to leverage funding with foundations, as well as corporate and fee for service contracts to assist in continuing its mission.

“Without the California Arts Council, Theatre Of Heart/Youth First's Artist in Residence Program would not be able to sustain and expand long-term quality arts education to thousands of underserved youth and their families throughout the county of Los Angeles.”



Reaching the Unreached

TOHYF is a current CAC grantee for the *JUMP StArts* and *Artists in Schools* programs. All TOHYF programs are custom designed to reflect the specific needs of the youth in the neighborhoods we serve. These communities are ethnically and culturally diverse, and characterized by high population densities, poverty, poor housing conditions, overcrowded schools, high drop-out and crime rates, gang-related disturbances, and at their core, a scarcity of cultural resources and opportunities for expression.

Tim Miller

LOS ANGELES

SOLO PERFORMER, CO-FOUNDER HIGHWAYS
PERFORMANCE SPACE

YEAR OF FIRST GRANT: 1990

Freedom of Expression

I received my first CAC *Artists in Communities* grant in 1990 when I had just co-founded Highways Performance Space in Santa Monica. I was also under attack in Washington D.C. as one of the so-called “NEA 4,” when we four solo performers had our National Endowment for the Arts grants taken away for political reasons because of the gay and feminist content of our work.

“Without the California Arts Council, I would not have nearly as strong a sense of what community is and what role an artist can and should play in energizing their community.”

“The California Arts council grant in my home state to support me doing free performance workshops in the diverse gay men’s community in Los Angeles County was an incredible vote of confidence to me as an artist that freedom of expression still existed in our country.”

It also mattered enormously to Highways Performance Space in its first years, because the CAC grant for my community-based work around queer identity was being supported in a big way from Sacramento.

Life, Chaos, Hope and Fear

Though California has played such an important role in the advancement of LGBT human rights, the queer community is a global project. My CAC grants deepened my skills and helped lead me to that larger world community as well as in my hometown of Los Angeles. Wherever we human folk gather there is such a tumult of life, chaos, hope and fear percolating within that wants to find form and leap forward into expression. The CAC *Artists in Communities* program really pulled me to a deeper knowledge about how to make this happen.



International Recognition

The skills I learned through the crucible of the CAC *Artists in Communities* program over many years really deepened my relationship to my community, and I became one of the most acknowledged performer-educators internationally. I was brought to arts centers and universities all over the world to do the community workshop performance process, including such prestigious venues as the Institute for Contemporary Art in London, Center for Contemporary Art in Glasgow, Theatre Works in Melbourne Australia, Dokkyo University in Tokyo, and in virtually every major city in the US. It also directly led to me being hired at UCLA to teach devised performance practice for the MFA actors, and I would teach there for the next fifteen years.

WorldBeat Cultural Center

SAN DIEGO

MAKEDA CHEATOM, EXECUTIVE DIRECTOR

YEAR OF FIRST GRANT: 1999

Engaging an Unserved Community

When we received an *Artists in Residency* grant in 1999, it allowed us to employ artists in their own field. We were able to engage an arts community that was not being served. At that time, arts needed to be in schools and this program kept artists employed. Bringing music and dance to schools was the highlight of the program, engaging the whole community, the teachers, parents, kids and artists. It was such an important program because many families don't have funds for music programs and this free program was very successful.

Visibility and Respect

CAC grants gave us visibility as a grassroots organization. They gave us more respect with our peers. Museums get the majority of funding in Balboa Park; however by funding WorldBeat Center, the CAC showed that small art organizations can make a large impact on the arts communities as well.

Unity in Diversity

We service the low income communities that would otherwise not come to other arts institutions. The artists that have residency here are able to put on performances, workshops, and classes free of charge. Our center has a large impact because we have all cultures represented in one space. "Unity in diversity" is our motto and we see its positive effect each and every day.

“Support from the California Arts Council legitimized a minority people of color/ African American organization within the arts community.”



“Without the California Arts Council, small arts organizations like ours would have a very hard time existing or being recognized.”



Support the Arts

Make a tax-deductible contribution to support the important work of the California Arts Council through two unique efforts.



California Arts License Plate

Support arts and arts education programs in California by purchasing an Arts Plate. The Arts Plate generates more than \$2 million every year for arts programs benefiting children and communities throughout the state. www.artsplate.org

Keep Arts in Schools Fund

Support arts education programs across California by contributing to the Keep Arts in Schools Fund in the Voluntary Contribution Section of California state tax returns. A donation of \$1 or more can help bring creativity back to California classrooms. www.arts.ca.gov/getinvolved



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As of January 8, 2016

Arts Council Directors

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Marilyn Nielsen (Jan-Aug 2011 Interim Director)
Muriel Johnson (2005 – 2011)
Juan Carrillo (2004 – 2005 Interim Director)
Barry Hessenius (2000 – 2004)
Barbara Pieper (1993 – 2000)
Joanne Kozberg (1991–1993)
Robert Reid (1986 –1991)
Marilyn Ryan (1982 –1986)
Bill Cook (1979 – 1982)
Gloriamalia Flores (Perez) (1978 –1979 Acting Director)
Clark Mitze (1976 – 1978)
Eloise Smith (1976)

Past Council Members (1976 - 2015)

Thank you to the following individuals for their dedicated service to the people of California.

Robert J. Abernethy	Barbara George	Alexander Mackendrick
Wyllie Aitken	Rosaline George	Carlos Martinez
Margo Albert	Ann Gilbert Getty	Allaudin Mathieu
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Larry Balakian	Kelly Gonda	Joan Agajanian Quinn
Peter Bedford	Andrew Green	Dodie Rosekrans
Annette Bening	Charles Haid	Michael Rubel
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Nick Cossoulis	Charmaine Jefferson	Joyce Stein
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Iris Dart	Joanne C. Kozberg	Robert Tuttle
Eunice David	Chong-Moon Lee	Luis Valdez
Laurel Dickranian	Terry Lenihan	Randy Washington
Janet Driesen	Bella Lewitzky	Marcia Weisman
Phyllis Epstein	B.W. "Whitey" Littlefield	Senator Robert Wilson
Doris Fisher	David Lizarraga	Jerry Yoshitomi
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